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Nota di contenuto	Frontmatter 1 Contents 4 Introduction 8 A FRAMING THE DUSSELDORF SCHOOL 20 B WHAT IS DIGITAL PHOTOGRAPHY? 31 Introduction 40 A EMERGENCE OF A GERMAN DOCUMENTARY TRADITION 47 B THE END OF PHOTOGRAPHY 77 C DISCOURSE ON DIGITAL PHOTOGRAPHY IN GERMANY 98 Introduction 116 A PRE-DIGITAL MECHANISMS IN CONTEXT: 1960S / 1970S 120 B SERIAL CONSTRUCTIONS AND COMBINATORIAL FUNCTIONS: A TRANS-HISTORICAL PATTERN 137 Introduction 154 A DIGITAL RETOUCHING TOOLS 156 B DIGITAL STITCHING 175 C EARLY DIGITAL COMPOSITIONS 203 D THOMAS RUFF'S ANALOGUE AND DIGITAL EXPERIMENTS WITH THE PORTRAIT 219 Introduction 240 A COMPLEX COMPOSITES: ANDREAS GURSKY'S GENERIC WORLD 243 B IMAGE RECYCLING AND APPROPRIATIVE POSITIONS 259 C THOMAS RUFF'S GENERATED PHOTOGRAPHS AND THE LIMITS OF REPRESENTATION 300 D GENERIC PICTURE REALITIES 314 5 Conclusion 320 A BIBLIOGRAPHY 334 B INDEX 346 C ACKNOWLEDGEMENTS 349
Sommario/riassunto	In Digital Image Systems, Claus Gunti examines the antagonizing reactions to digital technologies in photography. While Thomas Ruff, Andreas Gursky and Jorg Sasse have gradually adopted digital imaging

tools in the early 1990s, other photographers from the Dusseldorf School have remained faithful to film-based technologies. By evaluating the aesthetic and discursive preconditions of this situation and by extensively analyzing the digital work of these three photographers, this book shows that the digital turn in photography was anticipated by the conceptualization of images within systems, and thus offers new perspectives for understanding the »digital revolution«.
